



The Cleveland Museum of Art

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CLEVELAND MUSEUM OF ART ANNOUNCES DETAILED PLANS FOR THREE MAJOR EXHIBITIONS IN 1999

NEW YORK — Cleveland Museum of Art (CMA) director Robert P. Bergman and members of the museum's curatorial staff today announced details of three major exhibitions being organized or co-organized by the museum for 1999. All three are international loan exhibitions whose American premieres will take place in Cleveland: **Diego Rivera: Art and Revolution; Bugatti;** and **Still-Life Paintings from the Netherlands, 1550-1720.** Cleveland is the *sole* American venue for the **Bugatti** and **Still-Life** exhibitions.

Dr. Bergman commented on the year ahead: "Building on our tradition of producing outstanding and innovative exhibitions, we are proud to announce this ambitious 1999 schedule: a new retrospective of Rivera, a modern artist who rivals Picasso in his productivity and impact; the first Bugatti exhibition in the United States and our first to include a series of magnificent classic automobiles; and a sumptuous and scholarly Dutch and Flemish still life show organized in partnership with the foremost museum collector of those works, the great Rijksmuseum in Amsterdam."

William H. Robinson, associate curator of paintings, announced details for the exhibition **Diego Rivera: Art and Revolution**, which grew out of long-term alliances between the Mexican government and the State of Ohio, particularly the Ohio Arts Council. It is distinguished by its combined Mexican and American curatorial perspectives and several paintings and drawings that are little-known and seldom loaned. A national icon in Mexico, Rivera (1886-1957) combined his European-style artistic training with the influence of socialist ideals and the heritage and culture of Mexico's indigenous peoples. Nearly 120 paintings and drawings will be on view, starting with a rarely seen drawing of an ancient sculpture, completed when Rivera was 11 years old. The exhibition will examine his passage through many of this century's artistic styles, including symbolism, cubism, social realism, and surrealism.

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Press Release

Diego Rivera is being organized by the Consejo Nacional para la Cultura y les Artes through the Instituto Nacional de Bellas Artes (INBA, Mexico), and the Cleveland Museum of Art, in partnership with the Ohio Arts Council. The exhibition opens at the CMA on Valentine's Day, Feb. 14, 1999, and remains on view through Sunday, May 2, before continuing its itinerary: Los Angeles County Museum of Art (May 30-Aug. 16, 1999), Museum of Fine Arts, Houston (Sept. 19-Nov. 28, 1999), and the Museo de Arte Moderno, Mexico City (Dec. 17, 1999-March 19, 2000). Dr. Robinson is co-curator with Agustín Arteaga, director of the Museo del Palacio de Bellas Artes, and Luis-Martin Lozano, professor of art history at Iberoamerican University, Mexico City.

Henry H. Hawley, curator of later Renaissance decorative arts and sculpture, detailed plans for the **Bugatti** exhibition, which will be shown exclusively at the CMA, from July 18 through Sept. 19, 1999. It is the first exhibition in the United States to present to audiences the work of three generations of the artistic family best known for the design and engineering of racing and touring cars. The patriarch of the group was Carlo Bugatti (1856-1940), who won international acclaim for his exotic designs for interiors, furnishings, and metalwork. Carlo's sons, Rembrandt and Ettore, helped in his workshop as children. Rembrandt became a prolific creator of impressionistic bronzes of wild animals in captivity, spending most of his career sculpting in the zoos of Paris and Antwerp. Ettore was a self-trained automotive engineer, manufacturing cars for which his own son, Jean, became famous for the body designs. The international group of lenders to this exhibition includes designer Ralph Lauren, who is lending his 1938 *Atlantic*. Mr. Hawley conceived the exhibition and is its curator.

Diane De Grazia, the museum's Clara T. Rankin Chief Curator, outlined plans for the **Still-Life Paintings** exhibition which opens at the Rijksmuseum in Amsterdam (June 19-Sept. 19, 1999) before its only American presentation at CMA (Oct. 31, 1999-Jan. 9, 2000). It brings together works by some of the uncontested champions of still life — among them de Heem (widely considered to be the greatest still life painter, and a significant inspiration for our century's Henri Matisse), Rembrandt, Rachel Ruysch, and Frans Snyders. Still lifes showed off their mastery in conveying in oil paint on a flat surface the flesh of a peach or a roast, the texture of fur and feathers, and the roundness and sheen of polished musical instruments or vessels of glass or gold. Sometimes commissioned merely to

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delight the eye and sometimes also to engage the mind and spirit about the temporality of this life, these painters became the elite of the 16th- and 17th-century Dutch and Flemish world, working for almost all classes of buyers. Curating the exhibition are Alan Chong, curator of European painting at the Art Gallery of Ontario (formerly of the CMA's curatorial staff), and Wouter Kloek, head of the paintings department at the Rijksmuseum, Amsterdam. Dr. De Grazia is CMA's organizing curator.

Fully illustrated catalogues accompany all three exhibitions.

Recent major exhibitions organized by CMA include **Buddhist Treasures from Nara**, which just ended its Cleveland-only venue; **Vatican Treasures: Early Christian, Renaissance, and Baroque Art from the Papal Collections**, presented only in Cleveland earlier this year; **When Silk Was Gold: Central Asian and Chinese Textiles from the Cleveland and Metropolitan Museums** (1997-1998); and **Pharaohs: Treasures of Egyptian Art from the Louvre** (1996). The only other occasion on which the Cleveland Museum of Art organized and premiered in quick succession three major international loan exhibitions was in celebration of its 75th anniversary in 1991-1992. At that time, the museum presented an exhibition of 16th-century Japanese art, a sweeping look at Picasso's still-life paintings and sculptures, and a landmark show of works from Egypt's "golden age," the reign of Amenhotep III. Both the Picasso and Amenhotep III exhibitions concluded their international tours at Paris's Grand Palais.

Admission to the CMA is **free**. Hours are 10 a.m. to 5 p.m. Tuesdays through Sundays, plus Wednesday and Friday evenings until 9 p.m.; closed Mondays, Thanksgiving Day, Dec. 25, Jan. 1, and July 4. Some major exhibitions have extended hours and admission fees. For information about exhibitions or general information about the CMA, call the museum's Membership and Ticket Center at (216) 421-7350 or, toll-free outside Cleveland, 1-888-CMA-0033.

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AT&T is the corporate sponsor for **Diego Rivera: Art and Revolution**. The exhibition is supported by a major grant from the National Endowment for the Humanities, a federal agency. Additional support for the exhibition in Cleveland has been provided by the Raymond John Wean Foundation. The exhibition in the United States is also supported by an indemnity from the Federal Council on the Arts and the Humanities.

Research and planning initiatives for **Still-Life Paintings** were supported by a grant from the National Endowment for the Humanities, a federal agency.

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Facts sheets and slides are available for all three exhibitions. Complete advance exhibition schedules are also available.